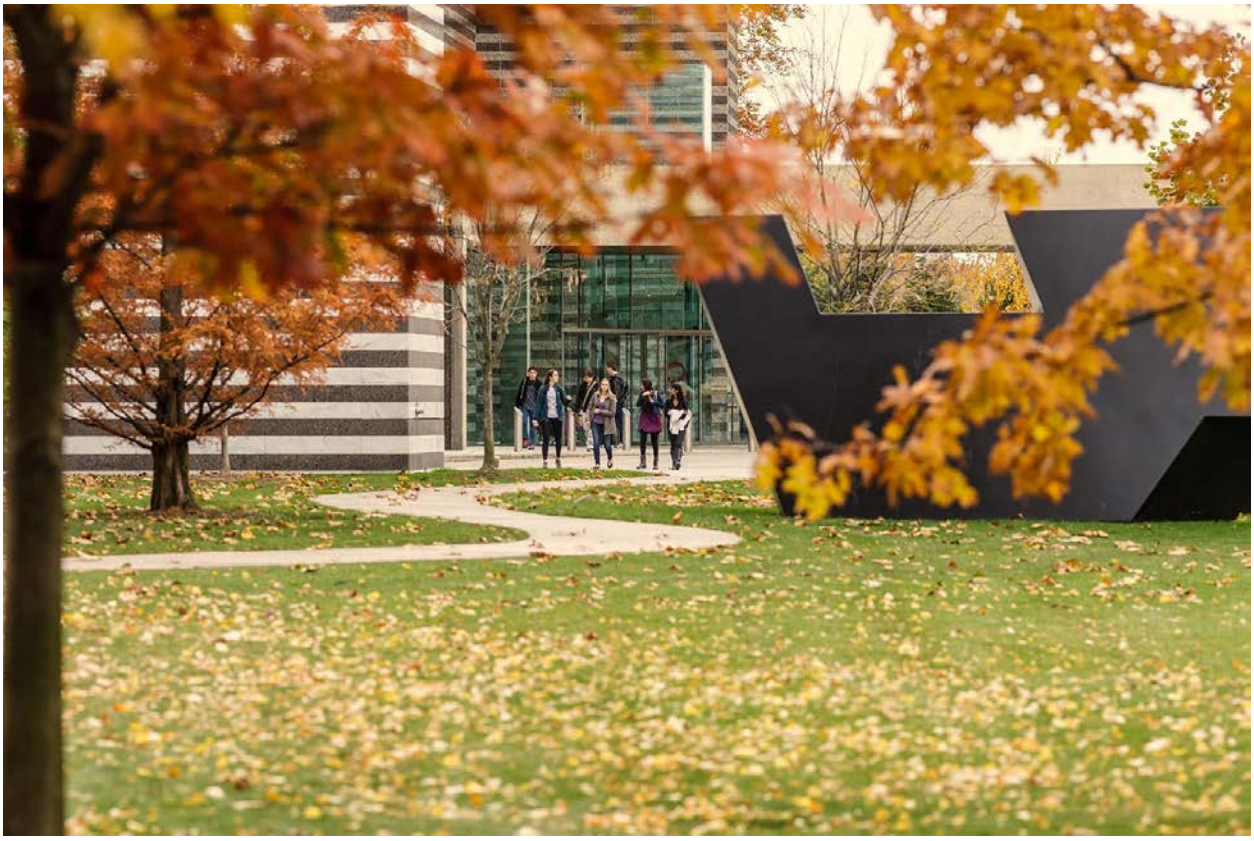
**October Exhibitions and Event Listings for the Cleveland Museum of Art**

Monday September 30, 2024



**Contact the Museum's Media Relations Team:**
(216) 707-2261
marketingandcommunications@clevelandart.org

**Autumn at the Art Museum**

**Boos and Brews**

**Wednesdays, October 15, 22, and 29 and Fridays, October 18 and 25, 2024, 6:00 p.m.; and Saturdays, October 19 and 26, 2024, 2:30 p.m.**

**Ames Family Atrium**

**Free**

Join us for a docent tour of *Demons, Ghosts, and Goblins in Chinese Art*. A seasonal selection of craft beers is also available in the restaurant and café for your enjoyment.

**Artist in the Atrium**

## Spooky Sketches

**Saturday, October 19, 2024, 11:00 a.m.–3:00 p.m.**

**Free; No Ticket Required**

Every third Saturday of each month, stop by the Ames Family Atrium between 11:00 a.m. and 3:00 p.m. to get a firsthand look at the art-making process. Each session provides the opportunity to engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create. Explore a related selection of authentic objects from the CMA's education art collection in a pop-up Art Up Close session. See, think, and wonder.

This month, join us for an immersive experience with illustrator and multimedia artist Angela Joy Oster. Angela's work delves into narrative, humor, and character-driven visions, exploring themes of human frailty and the quest for immortality with a touch of whimsicality.

In this program, Angela leads a collaborative drawing session, inviting visitors to contribute their own interpretations of supernatural beings inspired by the exhibition *Demons, Ghosts, and Goblins in Chinese Art*. Dive into Angela's imaginative world and unleash your creativity as you add your personal touch to this enchanting group drawing.

Don't miss this unique opportunity to engage with Angela's thought-provoking art and participate in a collaborative art-making process that bridges cultures and inspires originality.

## Chamber Music in the Atrium: Musical Upcoming Stars in the Classics

**Wednesday, October 23, 2024, 7:00–8:00 p.m.**

**Ames Family Atrium**

**Free; No ticket required**

The museum's popular Chamber Music in the Atrium concert series continues with a special Halloween edition.

Showcasing outstanding young musicians from Musical Upcoming Stars in the Classics, this evening's concert, titled "An Enchanted Program," features songs with themes to get you excited for the upcoming Halloween season. Selections include the following:

Saint-Saën's "Danse Macabre"
Tartini's "Devil's Trill Sonata"
Bolcom's "Graceful Ghost Rag"
Schubert's "Erlkönig" ("Elf King")
Mendelssohn's "Hexenlied" ("Witches' Song")

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

**MIX: Supernatural**

Friday, November 1, 2024, 6:00–9:00 p.m.

Ames Family Atrium

Ticket Required

Join us on November 1 at MIX: Supernatural, a Halloween dance party celebrating the opening of the CMA's newest exhibition *Demons, Ghosts, and Goblins in Chinese Art*. Back by popular demand and a favorite of club-goers, internationally acclaimed DJ Fabrizio spins an all-night set mixing his signature international dance music with selections that acknowledge the Halloween spirit. Spooky-themed food and drink items, including cocktails, beer, and wine, are available to purchase from Bon Appétit. Have a wicked good time at this evening's extravaganza.

**Disclaimer**: No full-face masks, heavy face paint, glitter, weapon-like props, or excessively oversize costumes are permitted. All outfits are subject to security screening. The Cleveland Museum of Art may refuse entry to any visitor whose attire does not comply with these requirements.

**October Events**

**Virtual Lunchtime Lecture**

**The Vibrancy of Family Life: Louis Carlos Bernal's Work with Color**

**Tuesday, October 1, 2024, 12:00–1:00 p.m.**

**Free; Ticket Required**

Speaker: Ana Perry, Assistant Professor of Modern and Contemporary Art at Oberlin College

Enjoy a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

The talk explores how Louis Carlos Bernal implemented a highly saturated color photographic practice to emphasize the creativity, styling, and vibrancy of domestic life within the Mexican American neighborhoods of the Southwest. Looking specifically at *Nanita Mendibles, Barrio Anita* and *Color Contact Sheet, Lubbock, Texas*, this talk aims to highlight how Bernal's use of color, rather than black and white, was a powerful choice to feature the individuals behind the bright, decorated aesthetics that define Mexican American neighborhoods.

Guests receive the Zoom link on their confirmation email once they reserve a ticket.

**MIX: Bailamos**

**Friday, October 4, 2024, 6:00–10:00 p.m.**

**Ames Family Atrium**

**Ticket Required; Free for Members**

Join us on October 4 for MIX: Bailamos, an evening of music, dance, and mingling that celebrates Hispanic Heritage Month. Ropa Vieja, a five-piece Northeast Ohio–based party band performs Latin American hits in salsa, bachata, merengue, and reggaeton. DJ Chevi Red spins music in English and Spanish focusing on Latin genres and R & B. Themed food and drink items, including cocktails, beer, and wine, are available to purchase from Bon Appétit. Guests are encouraged to visit the exhibition *Picturing the Border*—photos of the US-Mexico borderlands from the 1970s to the present taken by both border residents and outsiders. The museum's special exhibition *Korean Couture: Generations of Revolution* is also open.

The entertainment schedule for the evening is as follows:

6:00 p.m.: DJ Chevi Red

7:00 p.m.: Ropa Vieja

8:30 p.m.: DJ Chevi Red

**Disclaimer**: No full-face masks, heavy face paint, glitter, weaponlike props, or excessively oversize costumes are permitted. All outfits are subject to security screening. The

Cleveland Museum of Art may refuse entry to any visitor whose attire does not comply with these requirements.

Read more about the performers:

DJ Chevi Red's dynamic combination of Black and Puerto Rican heritage—with her signature red lips, broad knowledge of music, energy, and creativity—has made her a force in the DJ world. Inspired by her love of music, Chevalier De Jesus is a self-taught DJ with a style that incorporates all genres of music. She has performed at the Essence Festival in New Orleans, countless celebrity events, entertainment expos, international cruise ships, and clubs worldwide. Chevi Red is also a vibrant radio personality with her own lipstick line. You can find her show, "Mixed Like My Beats," on 95.9 FM in Cleveland.

Ropa Vieja is a high-energy eclectic Latin band formed by musicians from several countries including Colombia, Puerto Rico, Dominican Republic, and Italy. Founded in 2016, Ropa Vieja has performed at festivals and prestigious venues in Northeast Ohio, including the Rock and Roll Hall of Fame and the Akron Latin Festival. The group specializes in performing Latin hits in various genres including salsa, merengue, bachata, *cumbia*, and reggaeton.

MIX is a 21+ event.

## Alan Nakagawa's Peace Resonance: Hiroshima/Wendover

**Wednesday, October 9, 2024, 6:00–8:00 p.m.**

**Ames Family Atrium**

**Free; No ticket required**

A first-generation Japanese American, Alan Nakagawa presents his work "Peace Resonance: Hiroshima/Wendover." Having previously presented this work at the Smithsonian's Hirshhorn Museum of Art, Orange County Museum of Art, and the Japanese American National Museum, this free and open-to-the public experience invites the listener to sonically inhabit several places at once, simultaneously presenting the recorded "silent" room tone of both Hiroshima's Atomic Bomb Dome and the Wendover Airfield Hangar that housed the B-29 bomber that dropped the devastating atomic bomb on that city. This piece is a unique opportunity to imaginatively be with the past, dream a future, and consider one's place in it.

Alan Nakagawa is an interdisciplinary artist with archiving tendencies, primarily working with sound, often incorporating various media and working with communities and their

histories. He has created a series of Invisible Architecture experiences that are mash-ups of the recorded acoustics of historical sites, giving new context to historic places through a contemporary lens of sound. Nakagawa is currently the artist in residence at Kaya Press at the University of Southern California, a small literary publisher focusing on the literature of the Asian Pacific diaspora that is celebrating its 30th anniversary. He is also the artist in residence at the Gerth Archives, California State University, Dominguez Hills, assigned to the National Coalition for Redress/Reparations collections, which consists of materials pertaining to the campaign that led to the Civil Liberties Act of 1988. His first book, *A.I.R.Head: Anatomy of an Artist in Residence*, was published in January 2023 by Writ Large Press. It maps his artistic trajectory that led to his nine artist residencies in six years.

Alan Nakagawa presents a free lecture related to his research and sound art on Thursday, October 10, at 2:15 p.m. at Case Western Reserve University. Details can be found on the university's website. More information about Alan Nakagawa can be found on his website.

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

This event is made possible with support from the Baker-Nord Center for the Humanities, Case Western Reserve University; Case Western Reserve University's Department of Music; and Case Western Reserve University's Tsunagari Japan.

## Play Day: Otherworld

**Sunday, October 13, 2024, 10:00 a.m.–2:00 p.m.**

**Ames Family Atrium**

**Free; No Ticket Required**

Play Days at the CMA are free opportunities for families to be creative and curious and connect through art together. Events include music, storybook readings, games, and art making for the whole family. Each event has a theme that relates to an exhibition, artist, or artworks in the CMA's collection.

Witness wonder and celebrate diverse cultures and their enchanting folklore. Discover how demons and monsters are revered around the world, including the unique role they play in Chinese tradition through imaginative artmaking with artist Chi-Irena Wong, a community scroll, music, and more!

## Revolutionary Love Tour with Valarie Kaur and Friends

**Sunday, October 13, 2024, 6:00–8:00 p.m.**

**Transformer Station**

**Free; Ticket Required**

Join visionary civil rights leader, lawyer, award-winning filmmaker, educator, and innovator Valarie Kaur in an immersive experience of storytelling, music, song, ancestral wisdom, and community building. We invite you into a space for soulful introspection, deep listening, and courageous action. Each stop on the tour uplifts local leaders, artists, and advocates who catalyze hope, so that you leave with the tools needed to lead with love and courage in your daily life.

At the heart of every event, Valarie and fellow artists tell stories of how their ancestors survived seemingly apocalyptic times. Together, using lessons from Valarie's acclaimed books *See No Stranger* and *Sage Warrior* and her recent children's book *World of Wonder*, we explore how each of us can walk the path of love, healing, and justice. The performance features *raag*-based *kirtan* by celebrated Sikh women artists Jasvir Kaur Rababan and Dr. Nirinjan Kaur Khalsa and renowned trumpeter and artist Sonny Singh performing from his new album *Sage Warrior* (2024), accompanied by Qais Essar or Shahjehan Khan. The group also performs original songs composed specifically for the Revolutionary Love Movement by Ani DiFranco. Special guests at every stop are announced soon.

The tour displays artwork by Keerat Kaur, Cynthia Alonso, and Shepard Fairey. This event is free but registration is required using this Eventbrite page.

About Valarie Kaur

Valarie Kaur is a daughter of Panjabi Sikh farmers from California. She earned degrees at Stanford University, Harvard Divinity School, and Yale Law School and holds several honorary doctorates. Her campaign and speeches have inspired millions globally and ignited a movement to reclaim love as a force for justice. The question she poses is a mantra for people fighting for change: "The future is dark: is this the darkness of the tomb, or the darkness of the womb?"

More information about Valarie Kaur can be found on her website.

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

**Material Matters Gallery Talk**

**Arts of the Brush: Ink and Paper in East Asian Painting and Calligraphy**

**Wednesday, October 16, 2024, 12:00–1:00 p.m.**

**Ames Family Atrium**

**Free; Ticket Required**

Speaker: Sara Ribbans, Conservator of Asian Paintings

Have you ever wondered how artworks in the CMA's collection are cared for? Join CMA conservators and technicians for guided tours of the galleries. Investigate artists' materials and processes and learn about how the museum preserves artworks for the future.

Two seemingly simple materials—ink and paper—hold great importance to East Asian paintings. Join Sara Ribbans, conservator of Asian paintings, as she explores the way these two materials are made, adapted, and used, demonstrating their complexity and beauty in creating landscapes or calligraphy.

**Chamber Music in the Atrium: Breana H. McCullough**

**Tuesday, October 22, 2024, 12:00–12:45 p.m.**

**Ames Family Atrium**

**Free; No Ticket Required**

We hope you can join us for a special edition of Chamber Music in the Atrium featuring Karuk scholar, activist, and musician Breana H. McCullough as she presents her program "koovúra pa'áraar kunivyíhuktih, kunimúsanva," which translates as "every person came to see, together." This afternoon's concert is presented in partnership with Early Music America; weaves an inspirational program of music, history, and storytelling; and acts as a living land acknowledgment tethering past, present, and future Indigenous histories through musical contextualization. Breana shares music that explores the connection between Indigenous classical and early Western art music. We welcome you to hear musical works that intersect cultures and elevate the resilience and brilliance of various Indigenous communities that call Ohi:yó home.

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

## Chamber Music in the Galleries: CIM Guitar Studio

**Wednesday, October 30, 2024, 6:00–7:00 p.m.**

**The Reinberger Gallery | Gallery 212**

**Free; No ticket required**

The popular chamber music concert series continues, featuring young artists from the Cleveland Institute of Music's guitar studio. Outstanding conservatory musicians present mixed repertoire ranging from the standards to unknown gems amid the museum's collections for a unique and intimate experience.

**New This Month**

## Pattern and Decoration in Royal Art of the Joseon Dynasty

**Friday, October 4, 2024–Sunday, March 30, 2025**
**Korea Foundation Gallery |Gallery 236**

**Free**

*Pattern and Decoration in Royal Art of the Joseon Dynasty* presents a selection of painted screens and porcelain ware that uses decorative motifs and designs as the main subjects. Dragons, peonies, books, and scholarly accoutrements are among the most popular subjects that developed into decorative patterns in response to social and cultural changes during the 1700s and 1800s. By highlighting patterns and colors, this thematic presentation explores how Korean art vividly originated and offered powerful codes of communication, for example, peonies that symbolized prosperity and the mythical dragon that had the power to make rain.

## Reinstallation of Krishna Lifting Mount Govardhan

**Saturday, October 12, 2024–Sunday, October 12, 2025**

**Nancy F. and Joseph P. Keithley Gallery | Gallery 244**

**Free**

The monumental sculpture of *Krishna Lifting Mount Govardhan* returns to the permanent collection galleries for the first time since its new reconstruction was completed in 2021.

To complement this major addition, 13 stone and bronze works from India, Cambodia, and Indonesia are also brought out for display.

**On-Site Activities**

**Art Up Close**

**Hispanic Works of Art Across Time and Place**

**Wednesday, October 2, 2024, 11:00 a.m.–1:00 p.m.**

**Ames Family Atrium**

**Free**

Celebrate Hispanic Heritage Month (September 15–October 15) with a special viewing of artworks from the Education Art Collection.

**Hispanic Works of Art Across Time and Place**

**Tuesday, October 8, 2024, 11:00 a.m.–1:00 p.m.**

**Ames Family Atrium**

**Free; No Ticket Required**

Explore a selection of authentic works of art from the CMA's Education Art Collection. Educators and docents answer your questions and share information.

Celebrate Hispanic Heritage Month (September 15–October 15) with a special viewing of artworks from the Education Art Collection.

**Sensory-Friendly Saturday**

**Saturday, October 19, 2024, 9:00–10:00 a.m.**

**Free**

Sensory-Friendly Saturday events offer adaptations to meet diverse sensory-processing needs every third Saturday of each month from 9:00 to 10:00 a.m. Guests on the autism spectrum, people experiencing dementia, and those of all ages who have intellectual or

developmental disabilities are invited to participate in a calming museum experience with less stimulation in a section of the museum's galleries before they open to the public—reducing crowds, noise, and distractions.

Guests can explore the galleries at their own pace and share this time and space with open-minded members of the community. **The designated "calming corner" is temporarily closed due to renovations.**

Things to Know While Planning Your Visit

- All guests must pass through metal detectors at the museum entrance.
- Attendees are encouraged to bring adaptive equipment, including wheelchairs, walkers, and noise-reducing headphones and technology. The Cleveland Museum of Art also offers a limited number of wheelchairs.
- The museum store and café open at 9:00 a.m. on these Saturdays.
- Sensory-Friendly Saturday events are free. Parking in the CMA garage is $14 for nonmembers and $7 for members.
- Once participants enter, they are welcome to stay for the day. The museum opens to the public at 10:00 a.m.

## Daily Guided Tours

**Sundays, Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays**

**Ames Family Atrium**

**Free; Ticket Required**

Public tours are offered daily at 11:00 a.m. and 1:00 p.m., Tuesday through Friday, and at 1:00 p.m. on Saturdays and Sundays. Art and Conversation Tours are offered at 10:15 a.m. on Tuesdays.

## Art and Conversation Tours

**Tuesdays, 10:15–10:45 a.m.**

**Ames Family Atrium**

**Free; Ticket Required**

Join us for 30-minute close-looking sessions, from 10:15 to 10:45 a.m. on Tuesdays. This program offers a focused look at just a couple of artworks, versus the traditional 60-minute public tours of the museum's collection.

## Jewish Ceremonial Art Tours

**Thursdays and Sundays, 2:30–3:30 p.m., through Sunday, December 15, 2024**

**Ames Family Atrium**

**Free; Ticket Required**

The Cleveland Museum of Art now offers special docent-guided tours highlighting the Jewish Ceremonial Art loans from the Jewish Museum in New York, on view at the CMA through Sunday, January 5, 2025. The pieces are shown in six permanent collection galleries, representing the diversity of Jewish cultures throughout the world and time. Among the objects are silver Torah ornaments from Italy, France, and Georgia; a rare German festival lamp; and spice containers made in Ukraine and the United States. They convey the creativity of Jewish communities and artists from different backgrounds in which they adapted traditional forms of Judaica to changing fashions, styles, and needs, often drawing on broader cultures. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

These works may be also featured in some of our Daily Guided Tours and Art and Conversation Tours. To schedule private tours for adult groups of 10 or more, please contact grouptours@clevelandart.org or call 216-707-2752.

## Open Studio

**Sundays, through November 24, 2024, 10:00 a.m.–2:00 p.m.**

**Ames Family Atrium**

**Free**

Open Studio days provide free, drop-in art-making sessions designed for the whole family, encouraging creativity and bonding through hands-on activities.

Witness wonder and celebrate diverse cultures and their enchanting folklore! Discover how demons and monsters are revered around the world.

**Final Days and Weeks**

**Korean Couture: Generations of Revolution**

**Through Sunday, October 13, 2024**

**The Kelvin and Eleanor Smith Foundation Gallery**

**Free**

*Korean Couture: Generations of Revolution* is a compelling story about the history and transformative legacy of Korean fashion. The first of its kind at the Cleveland Museum of Art, this exhibition presents approximately 30 works, plus accompanying ephemera, ranging from excavated 17th-century aristocratic garments to contemporary Korean couture by leading and emerging designers, including André Kim (1935–2010); Lie Sang Bong (b. 1954); Lee Chung Chung (b. 1978), for LIE; Lee Jean Youn (b. 1978); and Shin Kyu Yong (b. 1988) and Park Ji Sun (b. 1988), for Blindness.

As Korea's first notable male designer, André Kim started his brand in 1962; his contributions range from creating trailblazing Joseon dynasty–inspired couture to facilitating postwar Korean diplomacy through his design prowess. Lie Sang Bong launched his eponymous brand in 1985, experimenting with various fabrications, silhouettes, and abstract concepts, interlocking couture techniques with historical Korean references. The aesthetics of his son, Lee Chung Chung, who founded LIE in 2013, fuse mainstream dialogues, from pop culture to gender-bending, emanating the future trajectory of fashion and social commentary. Likewise, Shin Kyu Yong and Park Ji Sun, in their brand Blindness, also explore the gender-fluid frontier of Korean couture but use more deconstructed methods. As the first Korean designer to be invited by the Fédération de la Haute Couture in Paris from 2010 to 2012, Lee Jean Youn is much celebrated for his sensitive incorporation of traditional Korean aesthetics and sewing techniques into his creations. Finally, mulberry bark dresses by Aimee Lee—artist, papermaker, and researcher of Korean paper—seamlessly illuminate how traditional methods are not fixed but can be transformed into new possibilities.

Through juxtaposing historical and contemporary ensembles, *Korean Couture: Generations of Revolution* recounts the definition of "couture" from an inclusive perspective, amplifying how tradition has empowered contemporary Korean fashion designers to invent a new artistic language.

Exhibition tours of Korean Couture: Generations of Revolution are offered at 3:30 p.m. on Tuesdays, Wednesdays, and Saturdays through October 5. Tours are free; a ticket is

required. To schedule private tours for adult groups of 10 or more, please contact grouptours@clevelandart.org or call 216-707-2752.

Major support is provided by the E. Rhodes and Leona B. Carpenter Foundation and the Korea Foundation. Generous support is provided by Ms. Judith Gerson. Additional support is provided by the Dunhuang Foundation, the Joseph M. and Bonnie N. S. Gardewin Endowment for Korean Art Exhibitions, Pamela A. Jacobson, Courtney and Michael Novak, and Mr. Ken S. Robinson.

**Continuing Exhibitions**

**Ancient Andean Textiles**

**Through Sunday, December 8, 2024**

**Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232**

**Free**

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most impressive group of early textiles to survive was made by the Paracas people of Peru's south coast. Most artistically elaborate Andean textiles served as garments.

**Native North American Textiles and Works on Paper**

**Through Sunday, December 8, 2024**

**Sarah P. and William R. Robertson Gallery | Gallery 231**

**Free**

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s and early 1900s, both of them rugs woven for the collector's market, modeled on the Diné shoulder blanket. Also on view is a watercolor from the 1920s by the Pueblo artist Oqwa Pi (Abel Sanchez), who was key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

This exhibition is made possible with support from the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

## Picturing the Border

**Through Sunday, January 5, 2025**
**Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230**

**Free**

*Picturing the Border* presents photographs of the US-Mexico borderlands from the 1970s to the present taken by both border residents and outsiders. They range in subject matter from intimate domestic portraits, narratives of migration, and proof of political demonstrations to images of border crossings and clashes between migrants and the US Border Patrol. The earliest images in this exhibition form an origin story for the topicality of the US-Mexico border at present, and demonstrate that the issues of the border have been a critical point of inquiry for artists since the 1970s. Many serve as counternarratives to the derogatory narratives of migration and Latino/as in the US that tend to circulate in the mass media.

Capitalizing on the prevalent issues of the border today, *Picturing the Border* aims to spark vital conversations of what constitutes citizenship, as well as complex negotiations of personal identity as it relates to the border. The exhibition shows through these images that Latinx, Chicano/a, and Mexican photographers have significantly rethought what defines citizenship, nationality, family, migration, and the border beyond traditional frameworks for decades.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

## Jewish Ceremonial Art from the Jewish Museum, New York

**Through Sunday, January 5, 2025**

**Various Galleries**

**Free**

The CMA, famous for the quality and breadth of its collection, partners with the Jewish Museum, New York, and displays a group of Jewish ceremonial objects from the latter's world-renowned collection of Jewish art. The objects are shown in six permanent collection galleries, representing the diversity of Jewish cultures throughout the world and time.

Among the objects are silver Torah ornaments from Italy, France, and Georgia; a rare German festival lamp; and spice containers made in Ukraine and the United States. They convey the creativity of Jewish communities and artists from different backgrounds in which they adapted traditional forms of Judaica to changing fashions, styles, and needs, often drawing on broader cultures. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

Principal support is provided by Rebecca and David Heller. Major support is provided by Gail C. and Elliott L. Schlang. Additional support is provided by Michael Frank and the late Pat Snyder, Janice Hammond and Edward Hemmelgarn, Marjorie Moskovitz Kanfer and Joseph Kanfer, Margo Roth, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, Dr. Daniel Sessler and Dr. Ximena Valdes-Sessler, and Herb and Jody Wainer.

## Demons, Ghosts, and Goblins in Chinese Art

**Through Monday, January 20, 2025**
**Julia and Larry Pollock Focus Gallery | Gallery 010**

**Free; No Ticket Required**

Demons, ghosts, and goblins feature in Chinese art as creatures that either bring harm or ward off evil spirits.

This exhibition presents 20 sculptures and paintings of secular and religious subject matter from a private collection and the Cleveland Museum of Art. The show explores the stories in which they appear and the supernatural power that they exert.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

## The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics

**Through Sunday, March 2, 2025**

**Clara T. Rankin Chinese Art Galleries | Gallery 240A**

**Free; No Ticket Required**

Calligraphy, poetry, and painting are considered the high arts of China. By the Ming dynasty (1368–1644), calligraphers used the term *qi* (eccentric or strange) to describe novel approaches to their writings, expressing more artistic freedom, sentiment, and personality

in their individual styles. This exhibition presents about a dozen works of calligraphy from the collections of the museum and a private collector, some on display for the first time.

## Imagination in the Age of Reason

**Through Sunday, March 2, 2025**

**James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B**

**Free; No Ticket Required**

Although the Enlightenment period in Europe (about 1685–1815) has long been celebrated as "the age of reason," it was also a time of imagination when artists across Europe incorporated elements of fantasy and folly into their work in creative new ways. *Imagination in the Age of Reason*, pulled from the CMA's rich holdings of 18th-century European prints and drawings, explores the complex relationship between imagination and the Enlightenment's ideals of truth and knowledge. During this unprecedented time, artists used their imaginations in multifaceted ways to depict, understand, and critique the world around them.

The Enlightenment adopted a revolutionary emphasis on individual liberty, direct observation, and rational thought. Enlightenment society valued learning and innovation, encouraging an unprecedented flowering of knowledge with major advances in fields as diverse as art, philosophy, politics, and science. Important thinkers of the time questioned long-held beliefs, instead using scientific reasoning to uncover new, objective principles on which to base a modern society, free from superstition, passion, and prejudice.

During this same period, a number of artists reveled in the power of the imagination to expose hidden truths, conjure strange worlds, or concoct illusions. François Boucher and Francisco de Goya, among others, drew on their imaginations to devise novel compositions, envision far-off places and people, attract new buyers for their art, and comment on society and its values. They also blurred the boundaries of fact and fantasy, incorporating real and invented elements into their compositions, often without distinguishing between the two. Imagination was a dynamic tool through which Enlightenment-era artists marketed their work, revealed or obscured truth, entertained or educated viewers, and supported or criticized systems of power.

The exhibition presents an exceptional opportunity to see exciting recent acquisitions on view for the first time as well as rarely shown collection highlights, including prints and drawings by Canaletto and Goya and a pastel portrait by Swiss artist Jean-Étienne Liotard.

This exhibition is made possible with support from the Baker-Nord Center for the Humanities, Case Western Reserve University.

## Temples and Worship in South Asia

**Through Sunday, March 9, 2025**

**Gallery 242B**

**Free; No ticket Required**

Six paintings and 13 photographs illuminate contrasting approaches of depicting sacred Hindu sites. Indian artists, who created paintings for Indian viewers, emphasized the devotee's intimate interaction with the divinity. Conspicuous are the offerings intended to please the living deity believed to reside in an object of worship, either in human or nonhuman form.

When early British photographers documented Hindu temples in the mid-1800s, they focused on creating a visual record of impressive premodern architectural achievements, avoiding traces of devotional activity. Contemporary photographers, on the other hand, emphasized the bustling interiors in scenes that evoke an overwhelming multisensory experience. The colonial and contemporary photographs invite reflection on how non-Indians interacted with Hindu temples and projected their images to non-Indian audiences.

## Rose B. Simpson: Strata

**Through Sunday, April 13, 2025**

**Ames Family Atrium**

**Free**

Rose B. Simpson (b. 1983) has envisioned a site-specific project for the Cleveland Museum of Art's Ames Family Atrium titled *Strata*. Simpson's installation was commissioned specifically for the expansive, light-filled space. According to the artist, *Strata* is inspired by time spent in Cleveland, "the architecture of the museum, the possibility of the space, tumbled stones from the shores of Lake Erie," as well as her own Indigenous heritage and the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico, where she was born and raised and where she lives and works.

*Strata* comprises two monumental figural sculptures constructed from the artist's signature clay medium, in addition to metalwork, porous concrete, and cast bronze. The figures' layers mimic rock eroded through geologic time and the structural materiality of man-made architecture. Intricate welded metal structures mounted to the heads of each figure, intended to cast shadows, mimic the structures of the mind in relationship to time and space.

Simpson's identity as a Native woman has greatly impacted her work. She is from a long line of women working in the ceramic tradition of her Kha'po Owingeh (Santa Clara Pueblo) tribe dating back to the 500s CE. Her large-scale sculptures represent a bold intervention in colonial legacies of dependency, erasure, and assimilation, and balance her tribe's inherited ceramic tradition with modern methods, materials, and processes. Her work asserts a pride of place and belonging on land where Native residents have been forcefully dispossessed of their territories and cultures.

Simpson has had solo exhibitions at the Whitney Museum of American Art, ICA Boston, the Wheelwright Museum, and the Nevada Art Museum, and is represented in museum collections including the Cleveland Museum of Art, Denver Art Museum, Museum of Contemporary Art Chicago, Museum of Fine Arts Boston, Princeton University Art Museum, and San Francisco Museum of Modern Art, among others. She is the recipient of several prestigious awards, including a Joan Mitchell Foundation Fellowship and a Women's Caucus for Art President's Award for Art & Activism and was recently appointed by President Biden to the Institute of American Indian Arts Board of Trustees.

The CMA's presentation of *Rose B. Simpson: Strata* includes a richly illustrated catalogue with contributions by Nadiah Rivera Fellah, the CMA's associate curator of contemporary art; Anya Montiel, curator at the Smithsonian's National Museum of the American Indian; Karen Patterson, executive director at the Ruth Foundation; Natalie Diaz (Mojave / Akimel O'odham), Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at Arizona State University; and artists Rose B. Simpson and Dyani White Hawk (Sicangu Lakota).

Major support is provided by the National Endowment for the Arts and the Womens Council of the Cleveland Museum of Art.

## Contemporary Calligraphy and Clay

**Through Sunday, June 15, 2025**

**Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A**

**Free**

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as “display alcove.” For centuries, people have hung calligraphy or paintings on the wall of a toko and placed ceramics, lacquers, or metalworks on the deck to create a particular mood for an occasion. Traditional reception rooms, living rooms, guest rooms, and teahouses, places where people hold small, significant gatherings, often feature toko. While toko are less common in newer architectural structures due to various factors, including limited space and a shift away from floor culture, today’s artists continue to create with them in mind but also increasingly envision new environments for their works. This installation considers the bond of calligraphy and clay through contemporary artworks set in the modern space of the museum gallery.

## Creation, Birth, and Rebirth

**Through Sunday, July 27, 2025**

**Gallery 115**

**Free**

The exhibition explores some of the fundamental moments in the sacred narratives of the medieval world: the creation of the universe, the birth of its gods and its humans, and visions of the end of life conceived as a new beginning. The exhibition asks a series of questions: How was the creation of the world imagined in different religions? How were the creators of that world visualized in several religious cultures? How were ideas about conception, incarnation, and birth depicted in the objects created by these cultures? How did they perceive the difference between birth and creation, and the connections between death and rebirth? What parallels were drawn between miraculous and everyday births? How did religious teachings on reincarnation and resurrection manifest in medieval material culture? What, more broadly, was the role of images in making sense of the universe?

The objects in the exhibition span from the 800s to the 1500s, drawn from several collections in the Cleveland Museum of Art, including medieval art, Chinese art, Indian and Southeast Asian art, art of the Americas, and prints and drawings, offering possibilities of forging connections across cultures and geographies.

The exhibition is a culmination of several years of collaboration between the medieval art program at Case Western Reserve University and the Cleveland Museum of Art, made possible by the support of the Mellon Foundation.

## From the Earth through Her Hands: African Ceramics

**Through Sunday, September 21, 2025**

**Gallery 108A**

**Free**

African women have worked in ceramics for millennia, yet their accomplishments are underexhibited compared to male artists who sculpted in wood. This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors; idealized portraits; and practical beauty. The intimate presentation illuminates the deeply historical practice of African women working in ceramics and considers connections between functional and display ("fine art" ceramics). It highlights the technical, training, and aesthetic links among 20th-century female African artists working in ceramics. One of the 10 works is newly acquired (a mid-20th-century bowl by renowned Nigerian ceramicist Ladi Kwali OON MBE), while others have not recently been on view or are being exhibited for the first time.

**CMA Community Arts Center On-Site Activities**

**2937 West 25th Street, Cleveland, OH 44113**

**Free parking in the lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle**

## Education Art Collection | Colección de Arte Educativo

**Friday, October 4, 2024, 4:00–6:00 p.m.**

**Free; All Ages; No Reservation Required | Gratis; Todas Edades; No Es Necesario Registrarse**

In collaboration with the Community Arts Center, the CMA's Education Art Collection is going on view at the CAC for select dates as part of the vintage Maya textile display. Visitors

have the special opportunity to explore up close the styles, colors, and designs of authentic textiles from the Maya tradition and across the globe.

En colaboración con el Centro de Artes Comunitarias, la Colección de Arte Educativo del CMA está en el CAC en fechas selectas como parte de la exhibición textiles Mayas. Los visitantes tienen la oportunidad especial de explorar de cerca los estilos, colores y diseños de textiles auténticos de la tradición maya y de todo el mundo.

## Comic Club | Club de Cómic

**Saturday, October 5, 2024, 11:00 a.m.–1:00 p.m.**

**Free**

Be inspired and venture into the world of storytelling with guest artist Jarod "Od" Perry-Richardson. Work in the company of others to develop your own style and collaborate!

Explore the long history of sequential art through various genres and cultures including newspaper comic strips, American superhero comics and graphic novels, Japanese manga, and media adaptations (film and television) of these stories. Practice techniques to improve drawing and storytelling skills with a focus in character design, visual language, and panel structure.

Inspírate y aventúrate en el mundo de la narración de historias con el artista invitada Jarod "Od" Perry-Richardson. ¡Trabaja en compañía de otros para desarrollar tu propio estilo y colaborar!

Explora la larga historia del arte secuencial a través de varios géneros y culturas, incluidas las tiras cómicas de periódicos, los cómics y novelas gráficas de superhéroes estadounidenses, el manga japonés y las adaptaciones de medios (cine y televisión) de estas historias. Practique técnicas para mejorar las habilidades de dibujo y narración con un enfoque en el diseño de personajes, el lenguaje visual y la estructura de paneles.

## How the Hummingbird Got Her Colors | Cómo el Colibrí Consiguió Sus Colores

**Sunday, October 6, 2024, 1:00–4:00 p.m.**

**Free; No Ticket Required**

We invite you to the Community Arts Center for a Family FUNday, filled with storytelling and crafting, inspired by vintage Maya textiles on display from August 30 through October 15.

Become familiar with the Maya folktale “How the Hummingbird Got Her Colors,” a radiant story of birds and gift giving. Create your own bird puppet with the option to participate in the puppet show!

The workshop is led by Laura Martin, PhD. She is a linguist and specialist in Maya culture and languages. She retired as emerita professor of modern languages, anthropology, and health sciences at Cleveland State University in 2005. Her fieldwork experience includes multiple lengthy stays in Mexico, Guatemala, and Venezuela. She hopes to share her knowledge with everyone attending!

Te invitamos al Centro de Artes Comunitarias para un Día de Alegría Familiar, lleno de cuentos y manualidades, inspirado en los textiles mayas que se exhibirán del 30 de agosto al 15 de octubre. Familiarízate con el cuento popular maya “Cómo el colibrí consiguió sus colores,” una radiante historia de aves y entrega de regalos. ¡Crea tu propia marioneta de pájaro con la opción de participar en el espectáculo de marionetas!

El taller está dirigido por Laura Martin, PhD. Es lingüista y especialista en cultura y lenguas mayas. Se retiró como profesora emérita de lenguas modernas, antropología y ciencias de la salud en la Universidad Estatal de Cleveland en 2005. Su experiencia de trabajo de campo incluye múltiples estadías prolongadas en México, Guatemala y Venezuela. ¡Espera compartir sus conocimientos con todos los asistentes!

## Autumn Japanese Sweets | Dulces Japoneses de Otoño

**Saturday, October 12, 2024, 10:00 a.m.–12:00 p.m.**

**Free**

*Wagashi* are traditional Japanese sweets that embody centuries of craftsmanship and symbolize culture and values. Each wagashi reflects the changing seasons and celebrates nature’s beauty. In this workshop, Toshiko Steffes Sugii shares cultural heritage in a fun and engaging way. Through simple techniques and seasonal themes, participants learn about Japan’s rich traditions while making and tasting wagashi together, paired with Japanese tea. Made from bean paste, these snacks are vegan as well as dairy, nut, and gluten free.

Through the artistry of wagashi, Steffes Sugii aims to capture its essence and infuse it with a spiritual connection to nature. By creating and enjoying wagashi with others, she hopes to deepen the understanding and appreciation for Japanese culture, the seasons, and nature’s beauty. Steffes Sugii creates demonstrations, exhibitions, and workshops and has published a recipe book in the United States and Japan.

Free. All ages. All experience levels. Supplies included. Reservations required by emailing commartsinfo@clevelandart.org.

Los wagashi son dulces tradicionales japoneses que encarnan siglos de artesanía y simbolizan la cultura y los valores. Cada wagashi refleja el cambio de las estaciones y celebra la belleza de la naturaleza. En este taller, Toshiko Steffes Sugii comparte el patrimonio cultural de una manera divertida y atractiva. A través de técnicas sencillas y temas estacionales, los participantes aprenderen sobre las ricas tradiciones de Japón mientras preparan y degustan wagashi juntos, combinados con té japonés. Hechos de pasta de frijoles, estos bocadillos son veganos, y sin lácteos, nueces y gluten.

A través del arte del wagashi, Steffes Sugii tiene como objetivo capturar su esencia e infundirle una conexión espiritual con la naturaleza. Al crear y disfrutar del wagashi con otros, espera profundizar la comprensión y el aprecio por la cultura japonesa, las estaciones, y la belleza de la naturaleza. Steffes Sugii crea demostraciones, exposiciones, y talleres y ha publicado un libro de recetas en Estados Unidos y Japón.

Gratis. Todas edades. Todos los niveles de experiencia. Suministros incluidos. Se requieren reservaciones por correo electrónico commartsinfo@clevelandart.org.

## Open Studio | Estudio Abierto at the CAC

**Saturdays and Sundays, 1:00–4:00 p.m., through Saturday, January 4, 2025**

**Free; No Ticket Required**

Enjoy free, drop-in art making. A monthly theme connects community, art, and exploration. Join us and learn about vintage Maya textiles. Textiles are on view during Community Arts Center open hours through October 15.

Disfrute el arte con toda la familia. Gratis para participar. Cada mes presenta una temática connectando el arte, la comunidad y la exploración. Únase a nosotrospara inspirarte de los textiles Maya. Textiles a la vista durante horarios abiertos del Centro de Artes Comunitarias hasta el 15 de octubre.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and

Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous supporters, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Joseph and Susan Corsaro, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Christine Powell, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Saundra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by Brenda and Marshall Brown, Mr. and Mrs. Walter E. Fortney, David and Robin Gunning, Dieter and Susan M. Kaesgen, Eva and Rudolf Linnebach, Gail C. and Elliott L. Schlang, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Char and Chuck Fowler, the Giant Eagle Foundation, Robin Heiser, the Lloyd D. Hunter Memorial Fund, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, the Logsdon Family Fund for Education, William J. and Katherine T. O'Neill, Mandi Rickelman, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, and the Womens Council of the Cleveland Museum of Art.

###

**About the Cleveland Museum of Art**

The Cleveland Museum of Art (CMA) is renowned for the quality and breadth of its collection, which includes more than 63,000 artworks and spans 6,000 years of achievement in the arts. The museum is a significant international forum for exhibitions, scholarship, and performing arts and is a leader in digital innovation. One of the leading encyclopedic art museums in the United States, the CMA is recognized for its award-winning open access program—which provides free digital access to images and information about works in the museum's collection—and free of charge to all. The museum is located in the University Circle neighborhood with two satellite locations on Cleveland's west side: the Community Arts Center and Transformer Station.

The museum is supported in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture and made possible in part by the Ohio Arts Council (OAC), which receives support from the State of Ohio and the National Endowment for the Arts. The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. For more information about the museum and its holdings, programs, and events, call 888-CMA-0033 or visit cma.org.